



THIS WEEK AT THE THEATERS

★ Salt Lake—Tuesday, Wednesday and Wednesday matinee, "The College Widow."
★ Orpheum—All week, matinee Tuesday, Thursday and Saturday, vaudeville.
★ Grand—First half of week, beginning tonight, "The Old Clothes Man;" last half of week, "Beware of Men."
★ Lyric—All week, beginning tonight, "The Little Minister."

Through the courtesy of the directors of the Orpheum the full orchestra will be in place when the curtain rises for the sixth symphony concert to be given December 14. It was feared that the decision of that house to have matinees every afternoon in the week except Monday would seriously impair the orchestra, as eight of the finest musicians of the city are in the orchestra at that house. However, J. D. Spencer has secured from Karl Scheid, the president of the local board, and Howard Garrett, one of the directors, the promise that they will sacrifice their orchestra rather than interfere with the plans for the concert.

The triumphs of Madame Schumann-Heink as she is touring the middle east are the topics for discussion in many eastern papers. The concert given in Cincinnati last Monday evening was said to be the finest ever given before a Cincinnati audience, and that in a city which has an orchestra of the second to few on the continent. Mrs. Schumann-Heink sang in six different cities during the past week. This included several appearances with the Pittsburgh orchestra. Next week she will sing with the Pittsburgh orchestra in Buffalo, and on Friday and Saturday with the Philadelphia orchestra in Philadelphia. She will also give recitals in Grand Rapids, Detroit and Toronto. During the first week in December Schumann-Heink will sing in seven cities. Her recital in Carnegie hall will take place on Sunday afternoon, December 9. This will be her last concert appearance in New York this winter.

Clyde Fitch's play, "The Toast of the Town," will be offered in this city soon for the first time with Jane Kenmark in the star role. This interesting comedy drama was put on for Viola Allen last season. Miss Kenmark was last seen here in "The Eternal City."

The first American appearance of Olga Nethersole, the English emotional actress, was made at Palmer's theatre, New York City, on the 15th of October, 1894. Her first appearance in Salt Lake City will be February 11 next. It has taken some time to get her here.

The engagement of "In the Bishop's Carriage," the dramatization of the famous novel of the same name, which comes to the Salt Lake theatre on December 18, is said to be one of the most carefully made productions that have yet been taken on tour. Miss Jessie Bussey, an actress of more than ordinary ability, portrays the principal part, which is described as a sort of

male collaborator or compatriot of the famous "Raffles," and a possible antagonist of the even more widely known "Sherlock Holmes." Liebler & Co., the managers of the enterprise, are said to have given the play a stupendous mounting and a splendidly capable cast.

"The Sign of the Cross" is a play which can live on forever. This has been demonstrated by its visit to several towns where it has been offered for the last five or six years, with business on the increase instead of decreasing. R. G. Cramer booked the play in St. Louis for the week of January 12, where it has been seen many times, and to the surprise of himself and the management the receipts the first night were several hundred dollars greater than ever before, demonstrating that a good play with strong features, a fine cast and superb stage settings, can live almost forever. "The Sign of the Cross" will be the attraction at the Salt Lake theatre on December 16, 17 and 18.

Maude Fealy recently taught a young New Yorker something about the inadvisability of lying that he is likely to remember for a long time. Miss Fealy, who was rehearsing "The Illusion of Beatrice" at the Berkeley Lyceum, consented to lend the manuscript of her new play to this youth, who had a reason for desiring to explore its contents. "Take great care of it," she admonished him. "I don't know what I should do if a page were misplaced." So the lad promptly lost all the pages. He kept away from Miss Fealy for a whole week, while he searched diligently for the precious parcel, but failing to recover it, and fearful lest his absence be correctly interpreted, at the end of that time he called on the charming little star. "I enjoyed 'The Illusion of Beatrice' so much," he said, "may I keep it and read it again?" "Certainly," returned Miss Fealy, "if you enjoyed it, so pleased, 'then you learn that I have lost 'The Illusion of Beatrice.' I can't imagine where I left it." "In your cab," was the prompt reply. "The cleaner at the stable found it, and seeing my name on the cover, returned it to me."

PROMISE OF THE PRESS AGENTS.

"The College Widow."

Entrancing in its simplicity and spontaneity, exciting from its first moment to its last, the liveliest attention and interest, "The College Widow," which is the attraction at the Salt Lake theatre Tuesday and Wednesday nights and Wednesday afternoon, is a secure and substantial success. George Ade delivered the manuscript of this comedy with every confidence, but it is doubtful whether even his most sanguine hopes had pictured the exceptional success with which it has met. "The College Widow" statistics show to this date forty-two weeks in New York, seventeen weeks in Chicago, sixteen weeks in Boston and consistently long runs in the other large cities, with average receipts unmatchable by any similar amusement venture.

Henry W. Savage, whose good judgment in the selection of plays has become proverbial, is the fortunate owner and producer of "The College Widow." With an inherently good property to work with, Mr. Savage supplied Mr. Ade's comedy with every auxiliary advantage. Nothing has apparently been left undone, from the selection of actors to the most minor of details, to provide correct atmosphere and proper embellishment. Mr. Savage's general stage manager, George Marion, has worked in beautiful harmony with the author, and the result is a series of unique situations and effects in accentuation of every verbal point of the book. The football scene of the third act, showing in striking fidelity to de-

tail an eager, jostling, boisterous grand stand of people, is a triumph in stagecraft. The faculty reception in the gymnasium is replete with irresistibly funny touches of nature, while the wild celebration of the local team's victory in the final act caps the climax of this well conceived, perfectly constructed and carefully produced play.

Mr. Savage has given much personal consideration to the casting of "The College Widow." It is a play of types, and much depends upon the personality of the interpreting company. Among the artists who will appear here are Louise Rutter, Estelle Dale, Bessie Toher, Patty Allison, Frances Chase, Rosalind Allen, Elizabeth Van Sall, Helen Torrey, Robert Kelly, J. Beresford Hollis, Otis Turner, Alan Brooks, Frank Wunderlee, Wilson Deal, George S. Trimble, George C. Odell, John Fenton, Allen Bennett and Ernest Anderson.

"The Woman Hater."

Some men think that woman was only created for man to scare, men to deceive and push a baby cart—and how anybody can hate the sex is beyond our comprehension. Woman is composed of love, affection, hairpins and good clothes. We could not get along without her and sometimes it is difficult to get along with her. Who would get the alimony if it wasn't for woman? What would become of all the ice cream and soda water if it wasn't for woman? What would the bargain counter be without the thrifty saving wife? There would be no card parties, picnics or excursions without the gentle sex. There would be nobody to take to the Salt Lake theatre to see Harry Beresford in "The Woman Hater." What would men do without women to lie to and bluff? This would indeed be a cold, dreary world and look like a Canadian L-cent piece with a hole in it without those butterflies of fashion. Some men may pretend that they are women haters—and love them just as deeply as anyone else. Just think of a home without a woman or pie. Just think of a wife with cold feet. And what would the men look at who stand on the street corners on a wet, rainy day? We pause to hesitate. Woman is a source of pleasure and a joy forever. And we are perfectly satisfied that Mr. Beresford at the Salt Lake theatre will succumb to Cupid's dart and marry the charming lady of his choice and love the sex ever after.

Laughter—good hearty laughter—enriches the flow of the gastric juices, and thus compels a perfect and pleasant performance of the digestive organs.

"Leugh and grow fat," said another wise philosopher. If you don't care to grow fat, why simply laugh and grow young again. Prepare your system with heroic doses of merriment so that the thick and juicy beefsteak becomes again a thing of patronizing joy, rather than an instrument of torture.

If you care to try the cure perfect results are assured. No cure, no pay. Satisfaction is positively guaranteed. The above results will be obtained when Harry Beresford presents his latest best play, "The Woman Hater," in this city, Friday and Saturday next.

Vaudeville at Orpheum.

The new bill at the Orpheum commencing Monday night will be one that will appeal to the critical audiences of Salt Lake. There ought to be one number on the bill, at least, to appeal to every taste—and that is modern vaudeville.

Heading the aggregation of vaudeville talent are the three Lightnings presenting "A One Night Stand in Minstrelsy." Their act is built for laughing purposes and there is plenty of healthy fun on tap during the twenty minutes that they occupy the stage.

Augusta Glose, who makes her first appearance here, is a great favorite at all the other houses on the Orpheum bill. She presents an "original monologue act" that is both novel and satisfying from an artistic standpoint. Miss Glose, in addition to being a handsome girl with winning ways, is an artist to her finger tips.

Eugenie Barker, dramatic soprano, late of Carl Rosa Grand Opera company, is another charming woman who dresses in stunning gowns. She will sing three selections that will appeal to music lovers.

Max Millian will furnish another artistic number. This young violin virtuoso is a celebrity in the east and the fact that he is now appearing in vaudeville is a feather in the cap of the astute management of the Orpheum circuit.

The two Franciscos, Australian comedy conjurers, are destined to tickle the risibilities of the audience and at the same time deceive the eye. They have a screamingly funny stunt with some white rabbits and other live stock. South of the equator they are very much in vogue, but have been induced to come to America by a tempting contract.

The Rinaldos, artistic hoop manipulators, furnish an exhibition of dexterity that never fails to arouse enthusiasm. Their appearance in vaudeville is a new one, having heretofore been featured with one of the big minstrel shows and Ringling's circus.

Oppen's immortal Dr. Dippy's Retreat will be the theme of the kinodrome motion picture offering. "The Tenant's Revenge" is another 600 feet of film that will be thrown on the screen to promote hilarity.

The coming week will see the institution of daily matinees at the Orpheum each week, with the exception of Mondays and Sundays.

"The Old Clothes Man."

As a contribution to the contemporary dramatic literature of the popular class of drama, "The Old Clothes Man," which comes to the Grand tonight for a four nights' engagement with a Wednesday matinee, is a unique and altogether unconventional offering. Plot and incident, melodramatic climax and the seemingly indispensable specialty numbers are interwoven in an incongruous mixture in a commendable effort to entertain a variety of auditors.

Though the author and principal actor in the piece, James Kyrle MacCurdy, is a well-known actor, he is seen in an entirely different role this time. He has succeeded in introducing a new and highly successful form of stage di-



AUGUSTA GLOSE
In Her "Original Monologue Act" at the Orpheum.

version to the stage. Pathos, humor and the requisite number of cleverly arranged specialties help make "The Old Clothes Man" one of the best melodramatic attractions in town. James Kyrle MacCurdy is called delightfully clever as Solomon Levi and his support is far above the average.

To lend realism to the arena scene in the last act, two expert boxers, Danny Dougherty and "Kid" Sharkey, have been engaged. Their exhibition is a delight to the lady audience, who have never witnessed a physical culture stunt like it.

"Beware of Men."

The eminent young actor, Mr. Theodore Lorch, who made such a favorable impression at the Grand several weeks ago in his presentation of the character of "Sherlock Holmes" in "The Sign of the Cross," will return to that playhouse next Thursday evening, December 6, for a three nights' engagement, offering as his bill the new melodramatic success, "Beware of Men." The play, while new to this city, is an established success in the east, and Mr. Lorch has acquired the play for his repertoire, feeling sure it would meet the approval of his patrons.

The story of the play is said to be one of absorbing interest, filled with scenes of poetic beauty and relieved by comedy of the brightest description. As was shown on Mr. Lorch's last visit, his supporting company is one of the strongest on the road, and the same company will be seen in "Beware of Men," which is a sufficient guarantee of the quality of the production. A matinee for the ladies will be given on Saturday afternoon.

GREENWATER.

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THEODORE LORCH
In "Beware of Men," at the Grand.

The most varied, brilliant and fascinating of American characters.

Salt Lake THEATRE
Geo. D. Pyper, Manager.
TWO NIGHTS BEGINNING
Tuesday, Dec. 4.
MATINEE WEDNESDAY, 2 P. M.
Henry W. Savage Presents
The College Widow
By George Ade
Prices 25c to \$1.00. Matinee, 25c to 50c.
Seats now ready.

Fully two million playgoers have pronounced it the Ade masterpiece. So will you.

NEXT ATTRACTION
FRIDAY AND SATURDAY, SATURDAY MATINEE.
The Popular Favorite
HARRY BERESFORD
"That Odd Fellow."
Direction of J. J. Coleman.

"The Woman Hater."
A continuous laugh—a spasm of laughter. Fun—charming, pure, wholesome fun. Seats on sale Wednesday.

Grand Theatre
SALT LAKE'S MOST POPULAR PLAY HOUSE

Four Nights Starting Tonight
MATINEE WEDNESDAY, 2 P. M.
MR. JAMES KYRLE MAC CURDY and Company
In the Splendid Play
The OLD CLOTHES MAN
Besides the expert boxers, Danny Dougherty and Kid Sharkey, appearing in the last act as a special feature of the Arena Scene.

Three Nights Starting Thursday, December 6th.
MATINEE SATURDAY, 2:30 P. M.
The Eminent Young Russian Actor,
THEODORE LORCH
Presenting the Sensational Melodramatic Success,
BEWARE of MEN
Properly Produced. Splendidly Staged. Capable Cast.

GOOD RESERVED SEATS.
Seats 35c and 50c. Gallery 25c. Matinee, 15c and 25c.

actresses playing small parts and thankful they had the engagement. This was in April, 1895. The two young actresses were Margaret Anglin and Carlotta Nelson, both of whom are today popular stars on Broadway, New York.

Fritz Scheff was born in Vermont; Frank Daniels in Boston; Fred Stone in Topeka, Kan.; David Montgomery in Denver, Colo.; Robert Loraine in Cheshire, England; Kyrle Bellew, in Calcutta, India; Paula Edwards in Brooklyn, N. Y., and Mrs. Leslie Carter in Lexington, Ky.

James K. Hackett, back from London, ascribes the dullness of last season's theatrical season in England to blight and automobiles.

"Why," says Mr. Hackett, "the people over there have gone crazy over these two fads. They play bridge whist in foul weather and go touring the country in automobiles when it is fair. So strongly did the love of the English people for bridge whist, playing strike Mr. Alfred Surtro that he takes occasion in 'The Walls of Jericho' to take them to task, directing one of its strongest scenes to the evil of an over-indulgence of this fashionable fad."

Auditorium
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Open every afternoon and evening except Sundays. Morning lessons from 10 to 12. This week's attraction, Tyler and Berton, lady and gentleman expert skaters.
Admission, 25c; skates 25c, including checking.

One year ago it was comparatively easy to handle our fountain business. Keeps us "busy" now. Everything of the highest standard is the sequel to the flattering increase.

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Between Salt Lake and Orpheum Theatres
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Modern Vaudeville.

ALL THIS WEEK!
3—LEIGHTONS—3
Presenting "A One Night Stand in Minstrelsy."

AUGUSTA GLOSE,
In Her "Original Monologue Act."

EUGENIE BARKER,
Dramatic Soprano, late of Carl Rosa Grand Opera Co.

MAX MILLIAN,
The Celebrated Violin Virtuoso.

2—FRANCISCOS—2
Artistic Comedy Conjurers.

THE RINALDOS,
Artistic Hoop Manipulators.

KINODROME.
Moving Pictures.

Every evening (except Sunday), 75c, 50c, 25c. Box seats, \$1.00. Matinee daily except Sunday and Monday, 50c, 25c and 10c. Box seats, 75c.

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"For Discriminating People."
REGULAR PROGRAM AND OUR BEAUTIFUL "MOON-LIGHT."
Tuesday night, ladies admitted free. Ten-minute car service.

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Market street, one-half block west of postoffice; 100 rooms; bath with every suite; new, elegantly furnished.
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HARRY BERESFORD
In "The Woman Hater," at the Salt Lake Theatre.